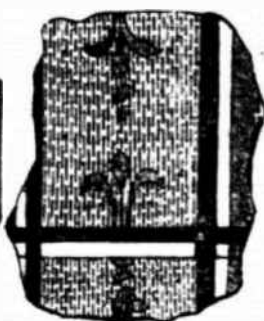
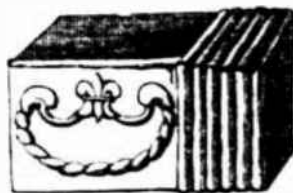
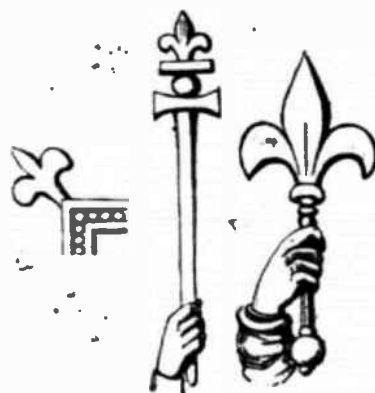


THE FLEUR DE LYS IN HERALDRY AND ARCHITECTURE,



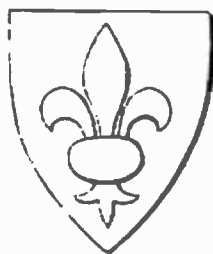
T. and Bronze Ornaments, Altar and Fresco Painting.



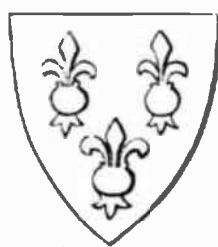
From Montfaucon, Monarc. Franc. Plates XX. and XXVI.



Seal of L. VI.



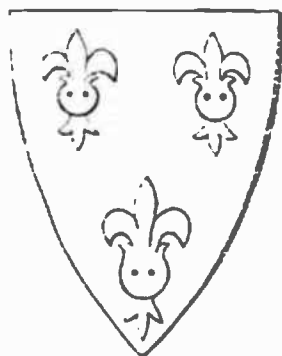
Arms of Robert d'Agulon, from Charles's Roll.



Arms of George de Cantelupe, Charles's Roll.



Seal of William de Cantelupe.



Arms of William de Cantelupe, temp. Edward I. Col. Arm.



THE REFORM OF HERALDRY.

THE FLEUR-DE-LYS IN ARCHITECTURE.

THE importance of a knowledge of heraldry, or rather *armory*, to architects and antiquaries, is so great as to lead us to set forth at some length an attempt which has been made by Mr. Planché, in an interesting work just now published, under the title of "The Pursuivant of Arms,"* to clear the science from some of the affected and bombastic nonsense with which it has been overlaid by pedantic armorists. "I have no tabard to my back," says our author, "no crown to my brows, no authority, no office; I am guiltless of grants, and unacquainted with fees; but I am devoted to the study of heraldry, and may truly call myself 'a pursuivant of arms,' as I have long and diligently pursued the subject by a path, untrodden, I believe, by others, though several have crossed the track. Are you inclined to keep me company, and see whither it will lead us? For the end, I tell you fairly, is yet to seek. If so, have with you, I will guide you as well as I can and as far as I know. No great distance, perchance; but I will rather declare my ignorance than wilfully misdirect your steps; for I look upon our journey as one in quest of truth, and he would

ill deserve to find her who should lie by the way."

The main and most interesting point which our author urges is, that it is scarcely possible to find an ancient coat that was not originally *canting* or *allusive* (that is to say, alluding to the name, estate, or profession of the bearer), excepting, of course, those displaying simply the "honourable ordinaries," which he maintains took their rise from the ornamental strengthenings of the shield.

Amongst the earliest of the natural and artificial objects adopted as charges, the Lion, the Fleur de Lys, and the Eagle are the most numerous, "being the symbols assumed by the sovereigns of England, France, and Germany, for reasons which will be hereafter examined, and consequently borne with some alteration of colour or position by all who could claim kindred or connection, however distant, with royalty. To these were added griffins, swallows, martlets, wheatsheaves, crescents, stars, roundlets, amulets, and a variety of objects familiar to the pilgrim and the crusader, such as water-budgots, cockle-shells, bezants, Palmers'-staves, helmets, swords, battle-axes, arrow-heads, &c., as well as hundreds of others, the names of which bore affinity more or less in sound to those of the titles, domains, or families of the bearers. These were again granted to, or imitated by, the holders of pro-

perty under their original assumers, until it became a work of considerable ingenuity to compose a coat of arms which should escape challenge by a previous possessor. At first these various objects were borne singly, or they were repeated *ad libitum*, and in any position, according to the fancy of the owner, or in compliance with the shape of the shield; but it soon became necessary to determine strictly their number, and to consider one more or one less a distinct coat—nay, to account the slightest difference of attitude in an animate, or of position in an inanimate, object, a sufficient alteration. From the regulations arising out of this obvious and imperative necessity sprung the *system* of heraldry, which we get the first glimpses of in the rolls of the thirteenth and fourteenth centuries; and from the establishment of certain officers to frame and enforce them, we may date the commencement of those fanciful theories, and perhaps intentional mystification, which, promulgated with a view to exalt the science, have contributed mainly to its degradation."

The Fleur de Lys being a form which constantly occurs in architecture and decoration, we will take Mr. Planché's account of it. Next to the origin of heraldry itself, perhaps nothing connected with it has given rise to such controversy as the origin of this celebrated charge.

"It has been gravely asserted that it was

* The Pursuivant of Arms; or, Heraldry founded upon Facts. By J. R. Planché, Esq., F.S.A. London: W. B. Wright. 1853.